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# *The* MARK HOPKINS INSTITUTE REVIEW OF ART



AN ILLUSTRATED MAGAZINE  
PUBLISHED BY THE SANFRAN-  
CISCO ART ASSOCIATION AT  
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AN ILLUSTRATED MAGAZINE EDITED BY  
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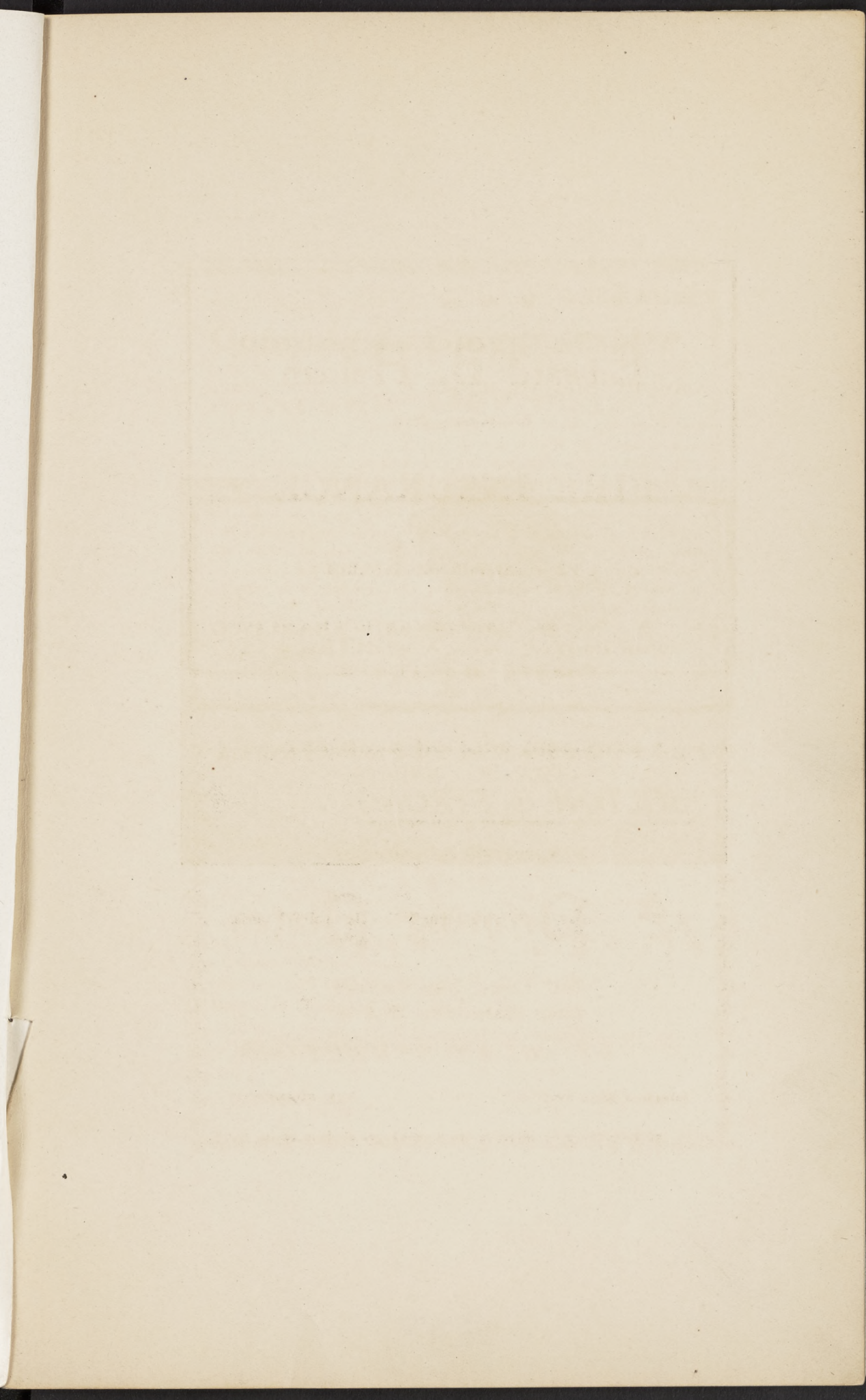
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THE  
MARK HOPKINS INSTITUTE  
REVIEW OF ART

Midsummer  
Number

An Illustrated Magazine Published by the San Francisco Art Association

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PORTRAIT OF  
CHARLES J. DICKMAN

BY  
ROBERT I. AITKEN

THE SPRING EXHIBITION

ONE of the notable features of the forty-ninth exhibition of the Art Association was the large number of paintings by artists residing in the southern part of the State, Los Angeles being particularly well represented. Los Angeles has in the last ten years become a very important art center for the southern counties and wisdom was shown in encouraging the artists who exhibit there to send their work to San Francisco. Living in a different environment one naturally looks for something characteristic from these painters of southern scenery and the results were not disappointing. The



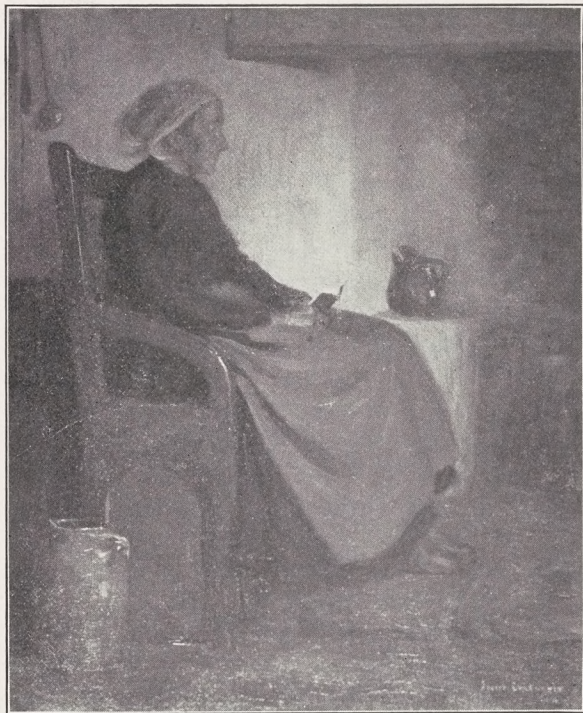
pictures were landscapes and marines, studies of deep blue sky and deep blue sea, wet sand and coast rocks in yellows, reds and greys; dry creek bottoms full of rich hued, semi-tropic growths, brown hills with crowding, dusty sheep, glimpses of golden desert shimmering in rising heat with a purple haze of mountains far away. Color in California is so uncompromising, especially in the south, that when confronted with an easel it stands right out and dares the artist to paint it. Moreover, it is all as changeable as a chameleon is reputed to be, for while one is absorbed in brushing in a first impression the moving sun lights up an entirely new set of points and



PORTRAIT OF  
CHILDREN

BY  
MATTEO SANDONA





BRITTANY WOMAN

BY JOSEPH GREENBAUM

shifts the shadows and the colors about in the most bewildering fashion. To alter the old Italian proverb: "Who paints here must paint fast."

The Monterey painters were also well represented with the ragged cypress on the bluffs overhanging the water and the mysterious moonlights dimly revealing a road winding among bare hills—those arid, monotonous, yet romantic hills of the California coast—and perhaps the lamp-lit window of an adobe house or the riding light of a fishing boat on the bay for an accent. Then there were the cattle-covered hills of Marin and the flowered-covered hills of Kern and the redwoods of Sonoma and the salt marshes of Alameda—no one can say that our painters run after strange gods or worship at new shrines to the neglect of their own.



This is not, however, to be interpreted that the exhibition was narrowed down to California scenery; on the contrary, we may love our State but we are not besotted with its beauty, and there were plenty of other subjects treated with just as much feeling. Several portraits for instance. It is a matter for comment that every one of the Association exhibitions has shown some good portraits, and that is saying not a little. Fairly good likenesses in color imprisoned in varnish are not difficult to achieve by any painter who has unlimited patience, but a portrait means so much more than that. It means ability to lay on color in such a way as to bring out the character of the subject, bit by bit, in pose, in expression, sympathetically, dexterously, and with vigilant care not to go too far. It is like playing a tune—there are only so many notes to bring it out, more or less produce discord; some play it this way, some that, with equally charming effect, and thus we have “style.” It is the patient, plodding painter of portraits, or the painter who is too egotistical to know when to stop who lacks that subtle quality called



MIDSUMMER AFTERNOON  
LAGUNA

BY  
ELMER WACHTEL



"style." Then there were several good paintings of women in characteristic costume, one in particular which was low in tone with many admirable traits.

There was a great deal of still life on the walls, more than usual. As a rule it was well painted and well composed. There were no heterogeneous collections of violins and turnips in mute antagonism, no books and copper kettles dragged violently into protesting companionship. There was some sense of fitness, that sense of accidental and natural coming together for a purpose, to be followed presently by an equally natural dispersion which is the reason of being in "still life." Then, too, there was a sufficient dissimilarity of texture, the copper and brass looked hard and resonant, while the turnips and onions gave promise of some good soup by and by; the dead game was not a disembodied delusion of pretty feathers, but plump and pluckable; the books and musical instruments bore evidence of having been handled, and altogether these materialistic studies were quite satisfying and justly received considerable praise.

The new arrangement of the gallery, of which mention is made elsewhere, added considerably to the beauty of the exhibition, the soft and harmonious tones of the wall making a suitable background, while the lighting of the pictures was greatly improved. The attendance was large and the sales of pictures most encouraging.



EVENING

BY GRANVILLE REDMOND





PORTRAIT OF  
LAURENCE THARP

BY  
M. EARL CUMMINGS

#### THE RECENT WORK OF M. EARL CUMMINGS

Among the graduates of the School of Design who have pursued their studies in Europe and have returned to their native State to practice their profession Mr. M. Earl Cummings is a prominent figure. In his early boyhood Mr. Cummings showed a marked talent for sculpture which displayed itself more particularly in wood carving. It was his genius in this direction that led him into taking up this class of work seriously in later life. After graduating from the Grammar

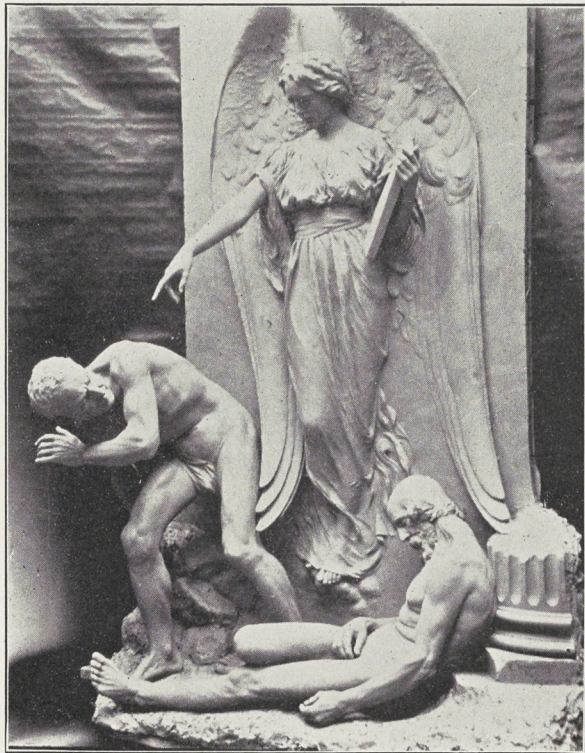
school he served three months' apprenticeship to a practical carver, and at the age of eighteen secured employment which in the course of twelve months made him self-supporting. His ambition, however, did not stop here, he longed for a broader and a higher stage. Feeling the lack of an art education he succeeded in winning for himself the Art Association scholarship in the School of Design on the merits of some wood carving and entered the School in 1898, having meantime attended the University for one year.

During his course at the School Mr. Cummings studied drawing from the cast under Professor Stanton and drawing and painting from the life under Professor Mathews, while he continued his studies in modeling under Professor Tilden. In 1899 he entered Mr. Tilden's studio and took up the practical work of a sculptor, becoming Mr. Tilden's assistant in the construction of the Donahue Fountain. It was at this period that he modeled his first important work, entitled "Love and Death." This group was purchased by Mrs. Hearst, who had already shown much interest in the young sculptor's career, and was placed in the Mark Hopkins Institute. In the following year Mr. Cummings went to Paris, where he remained three years.



He studied modeling at the *Beaux Arts*, and at the same time had his own studio where he worked daily, receiving the criticisms of Mercie and Louis Noel. With the excellent preparatory training that he had received in the School of Design and the year's practical work in Mr. Tilden's studio, combined with his natural talent, the young sculptor was in a position to profit to the uttermost by his opportunities, and that he did so is evidenced by the work that he accomplished.

His first serious achievement in Paris was a design for a mausoleum. It represents personified grief, a youthful female figure



LES DEUX PUISSANCES  
LE BIEN ET LE MAL

BY  
M. EARL CUMMINGS

( *Paris Salon*, 1903. )





DESIGN FOR  
A MAUSOLEUM

BY  
M. EARL CUMMINGS

in classic drapery seated by a broken column, her head bowed upon her right arm which rests upon the stone, while the left hand, relaxing its hold on some faded flowers, lies idly in her lap. While there is perhaps nothing strikingly original in this conception it is rendered very pleasing by its simplicity; the rounded girlish figure is modeled with truth and tenderness and the drapery is well managed. In 1901 Mr. Cummings exhibited a bust of Miss Dixon in the Salon, done in plaster, which in the following year he again exhibited carved in marble. The Paris *Figaro* referred to this portrait as of "*l'art*

*Nouveau*," there being a certain unconventionality in the pose, the arrangement of the hair and of the gown which gives it an air of distinction and individuality and which promises well for the sculptor's future work in this line.

In the Salon of 1902 Mr. Cummings exhibited a design for a fountain, emblematical of thirst, the figure being that of an aged man upon a barren rock, the whole being more than eight feet in height. In the following year he exhibited his most ambitious effort. It is





DRINKING  
FOUNTAIN  
GOLDEN GATE  
PARK

BY  
M. EARL CUMMINGS



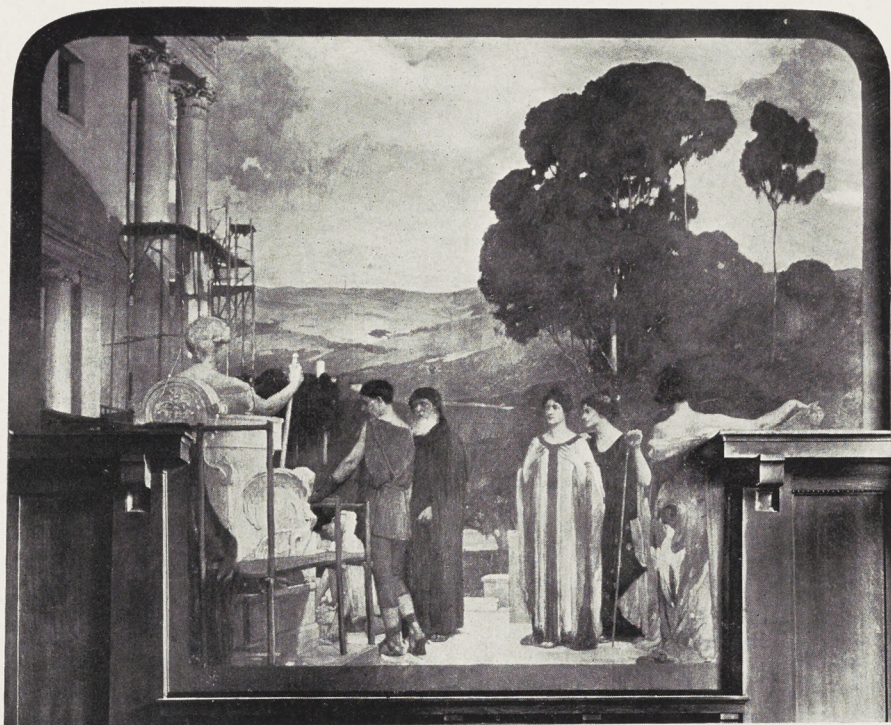
a group representing the good and evil elements in man, which, having waged unrelenting war during his life, now contend for his soul at the supreme moment of his death. It is a rather unusual, not to say complex, subject, and one which perhaps only a young man would be inspired to attempt, its spiritual character making it rather subtle for sculpture, the difficulty being that the human being whose soul is at stake is necessarily so subordinated by his moribund inactivity as to rather weaken the dramatic unity of the design. But this criticism is of minor importance in view of the general excellence of this exhibition piece in which the sculptor shows his ability in composition, detailed treatment and technique. A close study of the design displays all of these points to great advantage and betrays the marked progress made by Mr. Cummings in mastering his art. This interesting and commendable group was conspicuous at the last exhibition of the Art Association and attracted much attention.

In 1903 Mr. Cummings returned to San Francisco. Apart from several busts which he has executed, his first important work was a fountain for Golden Gate Park. This consists of the nude figure of a boy in bronze standing upon a base of Colusa green sandstone, the whole being nine feet in height. The boy holds a willow wand with which he is teasing a tortoise at his feet. It is a graceful, supple little body with a well-shaped head and piquant face that lends itself admirably to the purpose. On the front of the base is a bronze basin and water faucet surmounted by a dolphin. This fountain is an addition of great value to the Park and the Commissioners are to be congratulated on their decision to replace the old and dilapidated drinking post with this charming and artistic conceit.

Amongst the other work that Mr. Cummings will undertake in the near future is the interior decoration of the Memorial Room in the Hearst Memorial Mining Building at Berkeley. While the exact nature of this project has not been finally determined it will probably take the form of a frieze representing mining from its earliest times, a subject full of sculptural possibilities and one that cannot fail to appeal to Mr. Cummings and bring into play all phases of his poetical imagination and technical skill.

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MURAL PAINTING  
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ARTHUR F. MATHEWS

*( Presented to the Mechanics' Institute by President R. J. Taussig. )*



## THE BOHEMIAN CLUB CARTOONS

THE ARTIST  
AT WORKBY  
CHARLES  
BARKHAUS

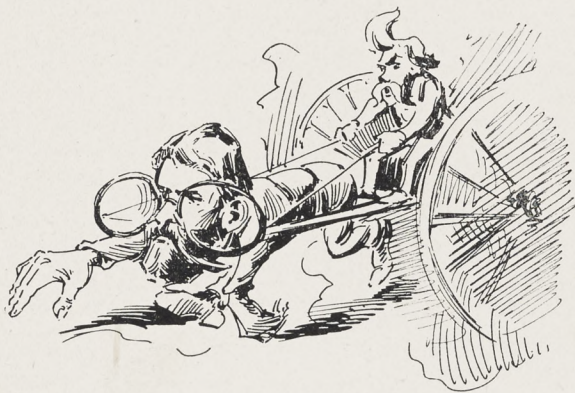
WHEN the Bohemian Club and the Art Association were born it was in the same year and of the same conditions, and for a long time they lived under the same roof. It was in 1872 that these twin societies first saw the light of day, or, to speak more precisely, the lights of night, since it was in the evening that the rules were formulated which gave them existence. The "bonanza days" of San Francisco had attracted many artists to the city — painters, sculptors, musicians, poets, actors and other followers of the Muses — while the press was equally well represented by reporters, editorial writers, editors and an army of unattached space writers who scribbled for a daily or weekly stipend. Probably no period and no place had ever brought together a more brilliant and talented lot of adventurous young men than sought this romantic city, built by the "Argonauts" in the land of gold, in the years following the close of the Civil War.

It was the pleasant custom of these congenial spirits to find relaxation from the cares of producing and selling their wares to a sometimes sordid and unappreciative public in the delights of each other's society. These gatherings, for the most part impromptu, took place at various hours and places. Sometimes they were held after the papers had gone to press in some one of the *Bierkellers*, where beer and bread and cheese and other modest refreshments were to be had for a small sum and vocal and instrumental music added to their attraction. From a casual meeting of two or three or more artists in the early part of the evening, augmented after eleven o'clock by some of the stock actors from the old California Theatre, the company would be reinforced presently by the newspaper men freed from their labors and clamoring for food and drink, until it numbered, perhaps, a score or more, and then the professional entertainers would be submerged in the amateur talent, and songs and recitations and imitations would make the place resound with



laughter and applause until the small hours. Sometimes the meeting would be in a studio in the "Latin quarter" of a Saturday afternoon, when the owner, having credit with the corner grocery, would set out an impromptu banquet served in flagons and goblets, platters and vessels of curious design in copper, silver and glass, articles of "still life," souvenirs of student days in Rome, Paris or Munich; and pictures would be shown and talked about, or the latest book or opera discussed. From these conditions and out of this material it was but a step to the formation of a social club of artistic and literary affiliations. At the same time the more serious business of forming an art association was taken in hand by some of the leading artists and prominent citizens interested in the fine arts and the future welfare of the city in this important domain. The splendid results which ensued from the organization of the San Francisco Art Association and its School of Design thirty years ago need not be entered into here.

It was the newspaper men who organized the club, calling it the "Bohemian." They included in its membership artists, musicians, authors and actors, and such laymen as were interested in art, music, literature and the drama, and the fame of it soon spread



FROM  
"CRIMES IN BLACK  
AND WHITE"

BY  
PAUL FRENZENY

*(The Treasurer of the Club drives out in search of funds.)*





HIGH JINKS CARTOON  
SUBJECT: ROBERT BURNS

*(The flight of Tam O'Shanter.)*

BY  
JULES TAVERNIER





HIGH JINKS CARTOON  
SUBJECT: THE DEVIL

BY  
HUMPHREY MOORE

*(The temptation of Martin Luther, in the person of the Sire of the evening, who is about to hurl an ink stand at the frivolous intruders.)*



abroad and equalled, if indeed it did not surpass, that of the old Savage of London or the Players of New York. A monthly entertainment, somewhat like the old-time gatherings, was inaugurated called "High Jinks," for which a "Sire," or manager, was chosen by the Directory. It was the business of the Sire to select a subject, presumably of a literary character, and to invite a certain number of members to prepare papers on this topic; also musicians to make of it a theme for instrumental music, original or otherwise; singers to sing about it, and, finally, artists to illustrate it with a cartoon. All this literary, musical and artistic *melange* was then served up to the Club on an appointed evening to the accompaniment of burning tobacco and a mild punch or such beverages as the resources of the bar and the purse of the individual permitted. In course of time the walls of the Bohemians, which in the beginning enclosed but two rooms, became covered with these Jinks cartoons. Nor was the cartoon confined to the Jinks, for there were extraordinary events continually occurring in this extraordinary club stimulating the pencil and brush of the artist into activity. From the loss of an umbrella or the appearance of a Bohemian in an unaccustomed dress suit to the magnificent reception given to Salvini, nothing was too small or too great to escape the artist's eye and pencil. As the club grew and moved into larger quarters the cartoons increased in importance as well as numbers, and as a result the club has upon the now multitudinous walls of its luxurious home hundreds of most striking and original pictures that the most happy union of opportunity and the man ever brought forth. As has been intimated the membership list of the Bohemian Club in its early days was almost interchangeable with the membership list of the Art Association. Practically all of the painters who made these cartoons a generation ago were charter members of the Art Association (Virgil Williams, the first director of the School of Design, being at one time its president), so that their productions have a sentimental interest for the members of to-day as well as an artistic value which is unique in the history of such work.

( To be Continued. )





HIGH JINKS CARTOON  
SUBJECT: MUSIC

BY  
JULES TAVERNIER



## ART ASSOCIATION NOTES

THE report of President Willis E. Davis at the annual meeting of the Art Association on June 14th shows a most gratifying condition of its affairs. The amount of work accomplished during the year is too great to admit of detailed mention, it being sufficient to say that it not only thoroughly covered every form of local activity contemplated by the founders of the organization, but it extended a beneficial influence in many directions where the artistic welfare of the city and State is concerned. Through the generous assistance of Mr. Searles, a long contemplated and much-needed change was made in the Mary Frances Searles Gallery, whereby the color scheme arrangement of the walls and lighting were greatly improved. It is hoped that an equally needed addition to the School building may be made in the near future in order to accommodate the constantly increasing attendance and expansion of the various departments.

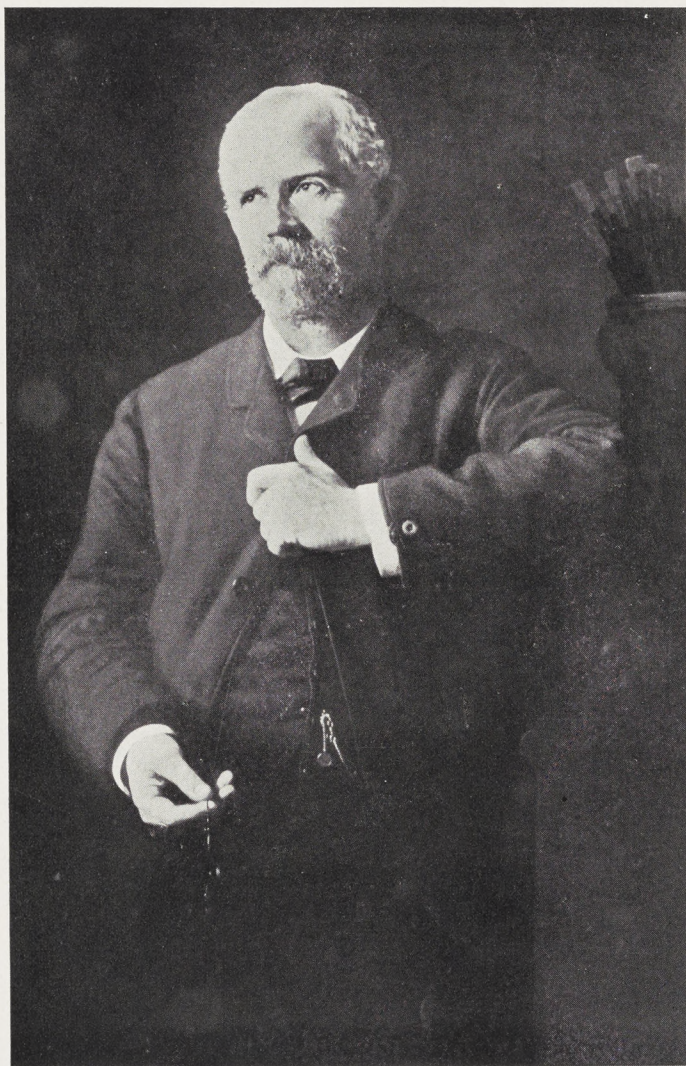
IT is the intention of the Directory to provide a series of lectures, illustrated with lantern slides, for the benefit of the members of the Association in the near future.

THE San Francisco Art Association contributed a very interesting exhibit to the San Francisco Building at the St. Louis Exposition. The display consisted of framed photographs of the galleries and rooms of the Institute and of the various departments of the School of Design, sample pages of the magazine and other matter intended to convey an idea of the work conducted by the Association.

THE student editors of the University class book, "Blue and Gold," very courteously invited the affiliated colleges to co-operate in this year's publication. The students of the School of Design appear with a number of illustrations in the unusually handsome edition of this popular work, while the Dean, Professor Mathews, contributed a very interesting article on the school itself. The first prize for a cover, title page and poster was jointly won by Miss Nellie Beale and Miss Elizabeth Ferrea.

THE following directors of the San Francisco Art Association were elected on June 14th to serve for the following year: Willis E. Davis, Louis Sloss, Lorenzo P. Latimer, Henry Heyman, Horace G. Platt, James D. Phelan, Newton J. Tharp, Warren D. Clark, George W. Turner, William G. Stafford and Vanderlynn Stow.





PORTRAIT OF  
VIRGIL WILLIAMS

BY  
CHARLES J. CARLSON

( *Painted about 1880.* )



## IN MEMORY OF VIRGIL WILLIAMS

For several years it has been the wish of those pupils of the School of Design who studied under Virgil Williams, its organizer and first director, to perpetuate his name in some tangible way. For themselves no stone or bronze is needed to keep his memory alive, for the respect and affection which all of them felt for their master during his life time has grown greater and tenderer with the years that have passed since his death. But for the next generation who did not know him personally some chronicle of this affection, some testimonial of his many admirable qualities seemed fitting, and this sentiment has taken shape in a bronze tablet which is to be placed on the wall of the House Gallery of the Institute.

The tablet was designed by M. Earl Cummings. It is two feet high and four feet wide. On the left side is a figure representing Art, and on the right a winged figure of Fame; over the center is a medallion portrait of Virgil Williams enclosed within a laurel wreath. In the middle of the tablet is the following inscription:

TO HONOR  
VIRGIL WILLIAMS  
1830—1886  
ORGANIZER OF THE CALIFORNIA SCHOOL OF DESIGN  
DIRECTOR FOR THIRTEEN YEARS  
THIS TABLET IS DEDICATED BY HIS PUPILS  
IN APPRECIATION OF HIS LIFE AND WORK

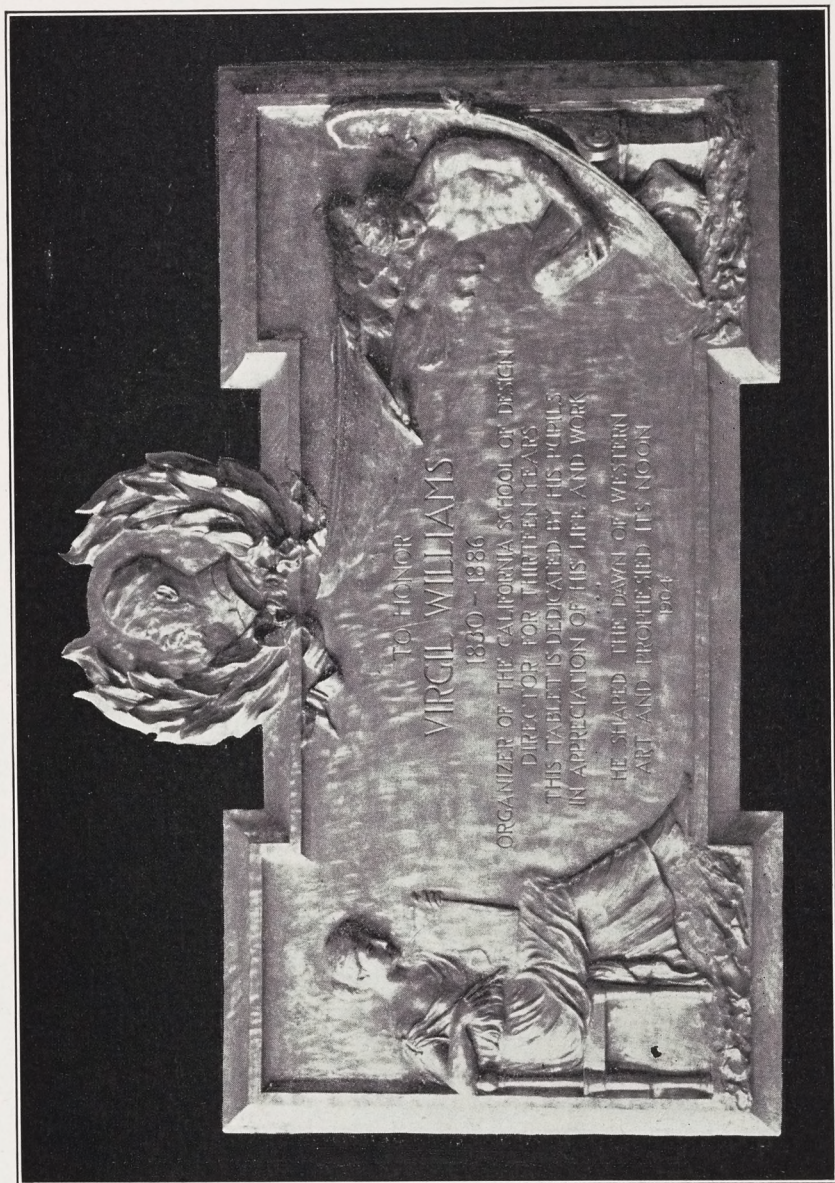
*He shaped the dawn of Western Art and prophesied its noon*

1904

Just thirty years ago, at a breakfast given in honor of the distinguished sculptor Randolph Rogers, Virgil Williams, who had been his intimate friend in Rome, being called upon to speak on the subject of Painting, said, "I believe that the Academy we are now laboring to found will, with the beneficent forethought of our wealthy and cultivated citizens, when such modest efforts as mine may have been forgotten, grow and expand, perhaps to rival those of the old world; and from its shelter will arise noble and enduring monuments to the æsthetic sense of our people."

This prophesy has been fulfilled in every respect save one: Virgil Williams' efforts have not, nor is it possible they ever will be, forgotten.





TABLET IN MEMORY  
OF VIRGIL WILLIAMS

M. EARL CUMMINGS  
SCULPTOR

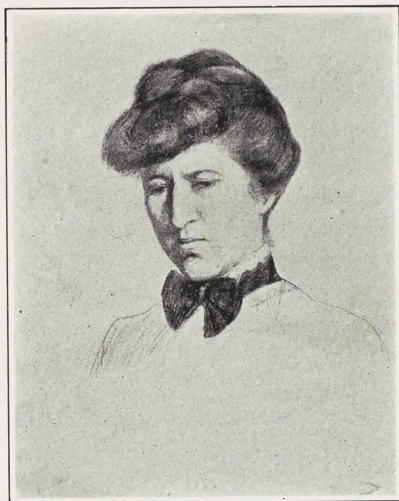


**A**N ASSOCIATION for the Improvement and Adornment of San Francisco, the name of which declares its purpose, has been recently organized and has met with a cordial welcome from the public. It is modeled after similar organizations in other large and progressive cities. Its president, Hon. James D. Phelan, has always been actively identified with every movement tending to the beautification and material welfare of San Francisco, while its Directory is composed of representative citizens alert for the best interests of the municipality. The well-known architect, Mr. D. H. Burnham, who has achieved a national reputation for his ability in planning picturesque urban effects, has, at the invitation of the Association, agreed to act in conjunction with our local architects and artists in preparing a comprehensive plan in furtherance of the objects which the society has in view.

**T**HE ART DEPARTMENT of the St. Louis Exposition has accepted the following paintings by California artists, who submitted their work to local juries at San Francisco and Los Angeles for transportation to the Exposition by the State Commission: "The End of Day," by G. F. P. Piazzoni; "Golden Poppies," by John M. Gamble; "Portrait," by Matteo Sandona; Miniature by Laura Prather; "Mount Lowe at Sunset," by Benjamin C. Brown; "California Landscape," by Granville Redmond. Charles Rollo Peters is also represented by his painting "After the Gringo Came." Among other artists exhibiting are Theodore Wores, Emil Carlsen, Clara T. McChesney, Jules Mersfelder and Eric Pape.

**T**HE WORLD at large has lost four famous artists since January. Jean Leon Gerome, the French painter and sculptor, died in Paris January 10th, aged eighty years; Vassili Verestchagin, the Russian painter, was drowned by the sinking of the battleship Petropavlovsk in April, at the age of sixty-two; Franz Von Lenbach, the German portrait painter, died May 4th, at the age of sixty-eight; George Frederick Watts, the English painter, died in London July 1st, aged eighty-seven years.





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DAVIS

### THE SCHOOL OF DESIGN

The California School of Design completed its thirtieth year at the close of the Spring term. The annual exhibition of the students' work was held in the Mary Frances Searles Gallery and the contiguous water color room. The display included examples of painting from life and still life, drawing from life and the cast, composition, sketching in pen and ink and pencil, portraiture, perspective, anatomy, modeling in clay and plaster casts, ornamental designing and wood carving.

The following students received Honorable Mention :

*Painting:* Perham W. Nahl, Thomas McGlynn.

*Life Class—Concours Drawing:* Bertha M. Boye, Wilmer Hubbard. *Concours Composition, Color:* Elsie Noonan; *Black and White:* Elizabeth Ferrea. *Drawing:* Iva Kingston, Haidee Tobriner, Wilmer Hubbard.

*Modeling—Life Class:* Fannie H. Ledeford, Nellie Beale, Elizabeth Ferrea.

*Antique Class—Drawing:* Henry B. Monges, Sophie K. Galligos, Florence I. Waddington, Hilda Smith.

*Applied Arts—Designing:* Henry B. Monges, June Connor, Jacob Franklin. *Wood Carving:* Ida E. Brown.

*Sketch Class:* Adolph Triedler, Carrie Bess Aylsworth, Dora Jacobs.

*Anatomy:* Mae Blanchard, George N. Smith, Perham W. Nahl, Mary C. Jenney, Dorothea Kuck, Elizabeth Ferrea, Edith M. Bushnell, Henry B. Monges, Albert M. Wright, Katherine Bishop, Ferdinand Herman, Fannie L. Edgerton, Victoria E. Stewart, Echo L. Mapes, Tarlton W. Jacobs.



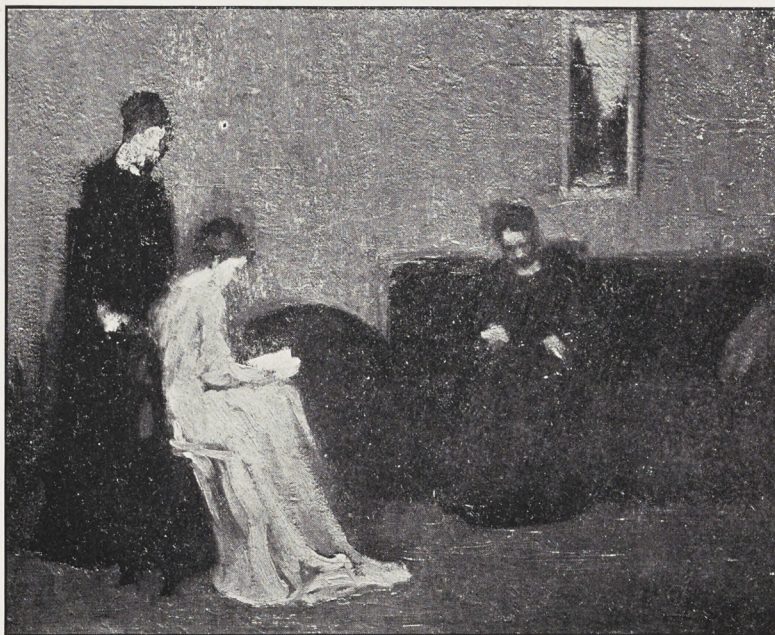
*Perspective*: Perham W. Nahl, George N. Smith, Henry B. Monges, Florence R. Fisk, Alice Burr, Elsie M. Noonan, Jacob Franklin, Fannie L. Edgerton, Grace A. Stewart, Katherine Bishop.

*History of Art*: Victoria E. Stewart.

*Night Class — Life*: Lawrence B. Haste, J. N. Peter, Augusta L. Zabel; *Antique*: Alexander R. Hunt, Otto Hesemeyer.

*Saturday Class — Antique*: Carmen Artel, Florence Williams, Stanislaus F. McNeill; *Portrait*: Sydney Davis, Winifred A. Perry, Arline Meade.

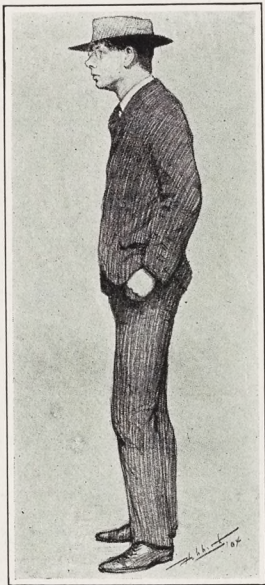
The eight scholarships bestowed annually by the Art Association on the most deserving students were awarded as follows: *Regular Classes*: Bertha M. Boye, Gertrude C. Gorter, Elsie M. Noonan, Adolph Triedler, Thomas McGlynn, Perham W. Nahl; *Night Class*: Charles F. Arcieri; *Saturday Class*: Oliver S. Casey.



STUDY IN  
COMPOSITION

PAINTING CLASS  
BY BERTHA M. BOYE





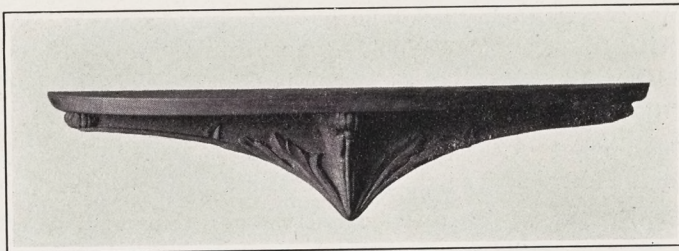
PENCIL STUDY  
SKETCH CLASS  
BY  
WILMER HUBBARD

The success which attended the establishment of the department of Applied Arts has encouraged the School Committee to add still another new course to the curriculum for the benefit of those students who desire to become teachers or supervisors of art in the schools. The completion of this Normal Course is accompanied by an appropriate certificate given by the Art Association as an affiliated college of the State University. In this department the following students have recently qualified:

*High School Certificate:* Ida E. Brown, Victoria E. Stewart.

Further amplifications have been made in the lecture course in Anatomy, which has been extended to include a series of lectures for advanced students, and in the Saturday Class, which has been given facilities for preparatory modeling in clay.

The attendance at the School during the past year has been larger than ever before in its existence, students coming from all parts of the Pacific Coast States and even British Columbia. The problem of accommodating this increase is getting to be a serious one and will probably necessitate an addition to the School building.



CARVED BRACKET

APPLIED ARTS CLASS  
BY VICTORIA E. STEWART



## STUDIO NOTES

Mr. Joseph Greenbaum, who has recently returned from a long sojourn in Paris, held an exhibition of his pictures and sketches during February. Mr. Greenbaum has opened a studio in the Columbian Building, 916 Market Street.

Mr. Lorenzo P. Latimer has designed a drop curtain for one of the local theatres. The subject is a California scene of redwoods, the work being executed in Chicago from Mr. Latimer's painting. The result is very pleasing, being quiet and restful to the eye, as a drop curtain should be but most often is not.

Mr. C. P. Neilson has spent several months in Mexico recently, studying and sketching the picturesque life of that romantic land.

Mr. Robert I. Aitken, Professor of Modeling in the School of Design, has taken a leave of absence for several months to visit the cities of the eastern states and Europe. Mr. Earl Cummings will have charge of Mr. Aitken's classes until his return.

Mr. A. W. Best has returned from a sketching tour of the Grand Canyon of the Colorado.

Mr. J. W. Clawson has finished painting the portraits of the various presidents and vice-presidents who have held office in the Deseret National Bank of Salt Lake. These portraits will be placed on the walls of the directors' room.

Mrs. C. W. Farnham has been sketching near Lake Tahoe during June.

Mrs. A. B. Chittenden, Professor of Drawing in charge of the Saturday Class at the School of Design, has been visiting the St. Louis Exposition.

Mr. Francis McComas, who left San Francisco for London in May with the intention of holding an exhibition in the latter city, found his work so highly appreciated in Chicago and New York that the entire collection was sold before he sailed from America. He is at present painting in Tangier.

Mr. E. W. Currier held an exhibition at his studio in June.

San Diego has organized an Art Association which is doing much to forward the interests of art in that beautiful town.

Miss Vira Hardeman, a recent student of the School of Design, has opened a studio in her home at Porterville.



Mr. John A. Stanton has been commissioned to paint a portrait of ex-Governor Henry T. Gage for the State of California.

Miss Lillie V. O'Ryan has been utilizing the summer to complete the portraits of several well-known people, miniatures upon which she has been engaged for some time past.

Miss Evelyn McCormick has returned to Pacific Grove.

Mr. Francis Del Mue, a former student of the School of Design, has some of his work on exhibition in the San Francisco Building at the St. Louis Exposition.

Mr. Amadee Joullin will return from abroad shortly.

Mr. C. Chapel Judson and Mr. Sidney J. Yard have been spending the summer at Pacific Grove.

Miss Maren M. Froelich has been visiting friends during the summer at Carmel City, where she has accumulated a number of studies of great interest.

Mr. Orrin Peck is in London.

Mr. G. F. P. Piazzoni has been sketching in Marin County.

Mr. Arthur Putnam has taken up his residence in Sausalito.

Mr. Willis E. Davis and Mr. John M. Gamble have been spending several weeks sketching in the Sierras.

Mr. Frederick H. Meyer, Professor of Applied Arts in the School of Design, has been visiting the St. Louis Exposition.

The Press Club of this city held an exhibition and sale of sketches by local artists in April for the benefit of the Children's Hospital.

Seattle has been holding a three days' exhibition of the Allied Arts under the management of the Century Club.

Mr. C. J. Carlson is studying in Paris.

Miss Annie Frances Briggs has had a sketching class in Carmel City.

Mrs. Covington Johnson, formerly Miss Caroline Rixford, has been studying at the Julien Academy in Paris.

Mr. L. P. Latimer has established a camp near Guerneville where he is giving instruction to a class in painting.

Mr. H. Ephraim Benguiat has erected a building at the St. Louis Exposition for his museum of Oriental Art.



## DIRECTORY OF ARTIST MEMBERS

- AITKEN, ROBT. I.,  
 324 Fourteenth Street.  
 ALTMANN, AARON,  
 1017 Sutter Street.  
 AUSTIN, AMANDA P.,  
 Applegate Station, Cal.  
 BALL, KATHERINE M.,  
 1260 California Street.  
 BARBER, MARY D.,  
 Ross, Cal.  
 BARNETT, FRANCES G. (MRS. W. J.),  
 910 Lombard Street.  
 BECKWITH, ARTHUR  
 1632 Pacific Avenue.  
 BEST, A. W.,  
 927 Market Street, Room 803.  
 BEST, ALICE M. (MRS. A. W.),  
 927 Market Street, Room 803.  
 BEST, HARRY C.,  
 57 Noe Street.  
 BINCKLEY, NELLIE F.,  
 New York City.  
 BLATCHLEY, HARRY B.,  
 1001 Pine Street.  
 BLOOMER, H. R.,  
 506 Battery Street.  
 BRADLEY, ELIZABETH P. (MRS.),  
 67 W. 36th Street, New York City.  
 BRADY, MARY C.,  
 24th Street and San Jose Avenue.  
 BRANNAN, SOPHIE MARSTON,  
 1014 Page Street.  
 BREMER, ANNE M.,  
 2004 Sutter Street.  
 BREUER, H. J.,  
 Care of Mark Hopkins Institute of Art.  
 BRIGGS, ANNIE FRANCES,  
 174 Perry Street, Oakland, Cal.  
 BROUCHOUD, JOSEPH F.,  
 231 Post Street.  
 BURRALL, MILLIE,  
 614 Sixteenth Street, Oakland, Cal.  
 CADENASSO, G.,  
 121 Post Street.  
 CALLAHAN, CAROLINE R.,  
 Paris, France.  
 CAMPBELL, FANNIE SOULÉ,  
 231 Post Street.  
 CAMPBELL, ROSE L.,  
 659 Clay Street.  
 CAPWELL, JOSEPHINE EDWARDS (MRS. H. C.),  
 Care of The Lace House, Oakland, Cal.  
 CARLSEN, EMIL,  
 New York City.  
 CARLSON, CHARLES J.,  
 231 Post Street.  
 CHAPMAN, JOSEPHINE E.,  
 2225 Pacific Ave., Alameda, Cal.  
 CHITTENDEN, ALICE B. (MRS.),  
 2507 Sacramento Street.  
 CLARK, HOBART,  
 Paris, France.  
 CLAWSON, J. W.,  
 640 Market Street.  
 CLEMENT, ETHEL,  
 1001 Pine Street.  
 COULTER, W. A.,  
 Sausalito, Cal.  
 CUMMINGS, M. EARL,  
 424 Pine Street.  
 CURRIER, E. W.,  
 372 Sutter Street.  
 CURTIS, CLARA E. (MRS.),  
 2205 Green Street.  
 DAHLGREN, CARL,  
 825 Montgomery Street.  
 D'AUBERTIN, OTTO,  
 HAMBURG, GERMANY.  
 DAVIS, WILLIS E.,  
 2501 Scott Street.  
 DAVIDSON, MARY WILLIAMS (MRS.),  
*The Journal*, New York City.  
 DEARBORN, ANNE F., (MRS.)  
 12 Fremont Ave.  
 DEFASSE, LOUISE,  
 2977 Twenty-first Street.  
 D'ESTRELLA, T.,  
 Berkeley, Cal.  
 DE WOLFE, SARAH BENDER (MRS.),  
 609 Sacramento Street.  
 DICKINSON, J. R.,  
 1247 Franklin Street.  
 DICKMAN, CHARLES J.,  
 Monterey, Cal.  
 DIETZ, HERMAN R.,  
 Ben Lomond, Santa Cruz Co., Cal.  
 DIXON, L. MAYNARD,  
 601 Merchant Street.  
 DREWE, MARION,  
 420 Montgomery Street.  
 DWORZEK, PAULINE,  
 1565 Clay Street.  
 ECKLER, JOSEPHINE C.,  
 934 Dolores Street.  
 FARMAN, SUSAN MERRILL (MRS. CHAS. W.),  
 Fruitvale, Cal.  
 FISHER, HUGO,  
 Care of Harrison Fisher, N.Y. *Journal*, N.Y.  
 FONDA, HARRY STEWART,  
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 FROELICH, MAREN M.,  
 609 Sacramento Street.



Directory of Artist Members—Continued.

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GAMBLE, John M., 325 Montgomery Street.	KALISHER, EMILIA, 424 Pine Street.
GAMBLE, SARA B. (MRS.), 1215 Sutter Street.	KAST, MARY JONES (MRS.), 1236 Guerrero Street.
GELWICKS, MRS. D. W., 1009 Madison Street, Oakland, Cal.	KEITH, WILLIAM, 424 Pine Street.
GIHON, LYDIA F. (MRS. THOMAS), 220 Sutter Street.	KELLEY, MRS. H. W., Honolulu, H. I.
GOODLOE, NELLIE STEARNES, Cupertino, Santa Clara Co., Cal.	KOMATSU, TOSHIMUNE, Japan.
GOODWIN, JENNIE HOBBS (MRS. EUGENE), 399 Laurel Street.	KREUGER, HENRY J., 223 Bartlett Street.
GREENBAUM, JOSEPH, 916 Market Street.	KUNATH, OSCAR, German Altenheim, Dimond, Cal.
HALE, LESTER M., 2239 Channing Way, Berkeley, Cal.	LASH, LEE, Philadelphia, Pa.
HALL, LEOLA, 212 Twelfth Street, Oakland, Cal.	LATIMER, LORENZO P., Columbian Building.
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HARMON, CHARLES H., Denver, Col.	LOOSLEY, SUSAN SROUFE (MRS.), 2318 Sutter Street.
HAS BROUCK, MISS R. M.,	LOTZ, MATILDA, London, England.
HASELHURST, MRS. A., "Casa Loma," cor. Pine and Mason Streets.	LUDOVEICI, JULIUS, Pasadena, Cal.
HEYNEMANN, JULIA, London.	LYON, GEORGE ELMER, 314 Sixth Avenue.
HILL, THOMAS, Wawona, Cal.	MAHER, KATE H., 11 Fair Oaks Street.
HITTELL, CARLOS J., 808 Turk Street.	MATHEWS, ARTHUR F., 508 Webster Street.
HUBACEK, WILLIAM, 823 York Street.	MCCARTHY, RUTH L., 678 Waller Street.
HUNTER, ISABLE, Alameda, Cal.	MCCORMICK, M. EVELYN, 1100 Fulton Street.
HYDE, HELEN, Japan.	MC ELROY, JANE R., 3314 Washington Street.
IRELAN, LINA, 1829 Pine Street.	MCLEOD, EVANGELINE, 2432 Buena Vista Ave., Alameda, Cal.
JOHNSON, MARTHA L., 207 Hyde Street.	MENTON, MARY T. (MRS. WM. H.), 424 Pine Street.
JORGENSEN, CHRISTIAN, Care of Ghirardelli Co.	MERSFELDER, JULES, Chicago.
JOULLIN, AMEDEE,	MOOR, MRS. L. M., Elmhurst, Cal.



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NEILSON, C. P., 420 Montgomery Street.	SANDONA, MATTEO, 2221 Larkin Street.
NEWHALL, KATE W., 2629 Piedmont Avenue, Berkeley, Cal.	SCHMID, RUPERT, Absent.
NEWMAN, SELINA, 1980 University Ave., Berkeley, Cal.	SCHNABLE, HERMAN, Absent.
NICHOLL, MAZIE E., 1351 4th Avenue, E. Oakland, Cal.	SCHNEIDER, OSCAR H., 529 Clay Street.
O'RYAN, LILLIE V., 424 Pine Street.	SEAWELL, HARRY W., 421 Baker Street.
PARTINGTON, GERTRUDE, 1275 O'Farrell Street.	SHAWHAN, ADA ROMER (MRS. MAXWELL), 997 Market Street.
PARTINGTON, R. L., 424 Pine Street.	SLEETH, FRANCES L. (MRS.), New York City.
PATTERSON, MARTHA, 17 Chattanooga Street.	SMITTEN, EDA ST. JOHN (MRS.), 2134 Essex Street, Berkeley, Cal.
PEANO, FELIX, 1062 First Ave., E. Oakland.	SPARKS, WILLIAM, Alameda, Cal.
PEIXOTTO, ERNEST C., New York.	STANTON, JOHN A., Palo Alto, Cal.
PEIXOTTO, MOLLIE HUTCHINSON (MRS. E. C.), New York.	TILDEN, DOUGLAS, 1545 Webster Street, Oakland, Cal.
PETERS, CHARLES ROLLO, Monterey, Cal.	TRASK, STELLA G., 606 Fourteenth Street, Oakland, Cal.
PETTIS, MRS. M. FANCHER, 642 El Dorado Avenue, Oakland.	TREAT, NELLIE L., 2117 Hyde Street.
PIAZZONI, G. F. P., 8 Montgomery Avenue.	VAN WINKLE, EMMA F., 1902 Baker Street.
PISSIS, EMILE M., 4 Pleasant Street.	VESARIA, LILIAN, 354 Sutter Street.
PIXLEY, EMMA C., 1606 Washington Street.	VIVIAN, CLARA, San Leandro, Cal.
POPE, MARION HOLDEN (MRS. CHARLES S.), 639 Kearny Street.	WALKER, HELEN FONDA (MRS.), 3011 Sacramento Street.
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PRATHER, LAURA, 1004 Tenth Street, Oakland, Cal.	WHEELAN, ALBERTINE RANDALL (MRS. F. H.), 1915 Baker Street.
PUTNAM, ARTHUR, 8 Montgomery Avenue.	WHITEFIELD, F. EDITH, 621 O'Farrell Street.
RASCHEN, HENRY, 420 Montgomery Street.	WICKES, ETHEL M., 820 Grove Street.
REASER, W. A., New York City.	WILLIAMS, DORA NORTON (MRS. VIRGIL), 1019 Vallejo Street.
REDMOND, GRANVILLE, 2843 N. Sichel Street, Los Angeles, Cal.	WILLIAMS, LOU WALL (MRS. J. B.), 1001 Pine Street.
REY, NELLIE LAVERY (MRS. V. J. A.), 829 Union Street.	WITHROW, EVA, London, England.
RICHARDSON, MARY CURTIS (MRS.), 1032 Vallejo Street.	WIX, OTTO, Absent.
ROBINSON, CHARLES D., 325 Montgomery Street.	WORES, LUCIA, 351 McAllister Street.
ROGERS, CHARLES A., 509 Van Ness Avenue.	WORES, THEODORE, New York.
ROLLINS, W. E., 592 36th Street, Oakland.	YATES, FREDERICK, London, England.
ROSENTHAL, MADELEINE CASHMAN Occidental Hotel.	ZIMDARS, GERTRUDE, 231 Post Street.



D. H. GULICK

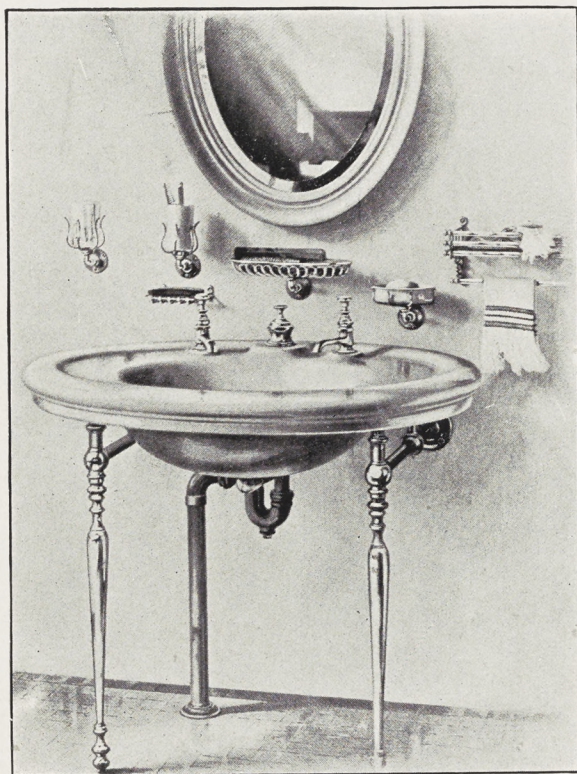
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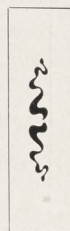
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